/396/

000 first and foremost gasoline cans. Artistic ceramics have become the
323 appanage of a few old women who are not founding a school and who
178
463
887
531

323
415
142
302

Fig. 64. Fabrication of a large vat: the roll of clay is placed on the preceding one and flattened between the thumb and the other fingers of the potter. Finger impressions result from this, forming a crude design.

[531]

323 will carry the secret of their art to the grave. Already today,
178 obliged to satisfy a large demand, they endlessly repeat the same
463 motifs and have a vexing tendency to draw them hastily and
887 without any care at all. These designs are becoming awkward,
531 crude, and are taking on a primitive appearance which is far from corresponding to the taste and culture of the Chiriguano.

2:Métraux E-5 (1929) 1948 SF10 Chiriguano SF10
Chane SF8

C 756 554

The shamans (ipaye) enjoyed considerable prestige. When invited by a village to assist its inhabitants in some predicament, they were received with marks of great respect and were lavishly entertained. They served the community as rain makers and as doctors. In the latter capacity, they treated patients or protected the whole village against epidemics. Their curing technique followed the usual South American pattern of blowing and sucking the sick person. They retired to small cabins to communicate with spirits. Blowing tobacco smoke played a large part in the shamanistic ritual. The medicine men were expected to discover the evil charms that threatened the individual or the community as a whole. Shamans were often put to death for their failure to bring rain or to dispel an epidemic. Old women were often called to cure diseases which required the administration of drugs.

C 756 755

C 887 759

During carnivals, which, under the Bolivian influence, have become a period of wild rejoicing, young men wearing masks (pl. 44) of soft wood amuse the spectators by their antics and tricks. As the best masks are those carved by the *Chané*, it is likely that the clown interludes are survivals of dances by masked persons representing nature spirits or ghosts, such as are performed by many *Arawak* tribes. The *Chané* and *Chiriguano* masked characters collect food and depart amid the tears of old people.

Ee 541 535 532 177 174

MYTHOLOGY AND FOLKLORE

C 773 821 [789]

Cosmogony.—The Sun is a man and the Moon is his wife. In the evening the Sun enters a river which he follows until he rises again. An eclipse of the Sun or of the Moon is caused by the attack of a "purple" or "yellow" jaguar. Everybody then makes as much noise as possible to frighten off the celestial feline.

C [805]

The appearance of the Pleiades, which the *Chiriguano* call "a swarm of bees," announces the harvest season. Their yearly course serves also to reckon time. The *Chiriguano* identify Scorpio with a fenced field, in the center of which is the miraculous spade of Aguara-tunpa. In the black skies near the Milky Way (the road of the rhea), they see a celestial ostrich (rhea), the head of which is the Southern Cross. The Magellanic Clouds are the ashes of a fire built by a couple who went to the sky. (See Lehmann-Nitsche, 1924.)

Ee 773 114

Folklore.—Most of the *Chiriguano* folklore recorded by Nordenskiöld (1912) was obtained from a *Chané* of the Parapeti River region. The collection of myths and tales made by Métraux (1930 b) in *Chiriguano* villages shows that both groups, in spite of their different origin, share substantially in the same folklore. Certain motifs in the *Chané* version, however, have not been recorded among their ancient *Chiriguano* masters, and may well be *Arawak* traditions which have survived among them. An example is the theme, which is well known in the Guianas, of the

Ee 773